

Popovich, who often even answers the company phone—the label has released 31 albums.

The diversity of sounds is striking: Danish pop-rock from Michael Learns to Rock to Hanne Boel; a Browns protest compilation called *Dawg Gone*; a Cockney folk duo called Chas and Dave; the cast album from the touring Woody Guthrie American Song production; Ian Hunter's 1995 *Dirty Laundry*; new releases from Polish polka king Eddie Blazonczyk; and the Grammy-nominated 1995 release by Frankie Yankovic and Friends, *Songs of the Polka King*. But it's his return to his ethnic roots that Popovich is most excited about.

"Maybe that's what I'm supposed to do at 56 years old. This is what I grew up with, so maybe as you get older what you grew up with becomes more important. Or maybe it's a reaction to the Sony-fication of the world," he says.

This roots revival has led Popovich to create *Our Heritage* . . . Pass It On, a mid-priced label he describes as "meant to reflect the ethnicity of Cleveland and the Midwest." So far, the label features releases by Cleveland crooner Rocco Scotti and the *Here Come the Polka Heroes* compilation, and Popovich plans to expand the variety of nationalities represented on the subsidiary. He's looking into working with Irish and Latin music groups, and he recently assisted Cleveland's Kosovo Men's Choir, a Serbian church group, in releasing a record on their own label that he may pick up for *Our Heritage*.

But while his first reason for *Our Heritage* may be his love for the music, it's not Popovich's only impetus. "I'd like to see this break through, and I'd be the king of polka records. If Sony wanted to deal with polka music, they'd have to come to me," he says.

He sees a real future in celebrating the past.

"There is a hunger for the Euro-ethnic. Whether it's in books, music or videos. I'm not saying on a titanic level at all, but there's something very interesting going on," he says.

To prove his point, he pops a video into the VCR next to his desk. Groups of brightly clad dancers emerge on the screen, doing a Croatian folk dance.

"You have this group [The Duquesne University Tamburitans] in Pittsburgh, 35 born and raised in America Euro-ethnic kids who go and do two hours shows to standing ovations and play all over the country. And then you go see them after the show, and they're wearing their Nine Inch Nails T-shirts."

He pops in another video, and the screen is filled with polkaing twentysomethings.

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"This goes on at Seven Springs on July 4th every year," he explains, referring to an annual polka-fest held at the Pennsylvania ski resort. "I'm the oldest one there."

"They should get PBS in Pittsburgh down there. This is America, man. If I say polka, people are like, 'the p word'. . . but you see the ages of these dancers. The whole floor's going nuts."

"We need someone with a TV camera. Someone interviewing these people about the history of this thing and why they love this. They don't hear it on the radio, they don't see it on TV, they don't see it on movie theaters, but it stays alive. Why? It's an underground thing and has been for the greater part of this century. That's what I love about it."

NEW WORLD

"Show her your tattoo, Pop," says Steve Popovich to his son, using the nickname they call one another.

Steve, Jr., in chain-clad baggy jeans and a button-down Adidas shirt, pulls up his sleeve to reveal the words *Zivili Brace*, *Zivili Sestra*, a Serbo-Croatian saying meaning roughly "to life brother, to life sister." It's also the name of a polka by Johnny Krizancic.

Like father, like son.

A cliché perhaps, but a saying that rings true for the Popoviches. Nineteen-year-old Steve, Jr. has just made his move into the music world, in partnership with his father and the owners of Toledo-based punk-metal label *Sin Klub Entertainment*, Ed Shimborske and Michael Seday. The four have just formed *Grappler Unlimited*, a subsidiary of *Cleveland International*.

Unlike *Our Heritage*, this label has nothing to do with Popovich's love for the Old World. It has everything to do with his love for the little boy who once stood talking to Johnny Cash and Hank Williams Jr.

Steve, Jr. was a major reason *Sin Klub* first caught his father's attention. Seday was dating Popovich's daughter, Pamela. He and Steve, Jr. became friends, and he took the younger Popovich to Toledo to see some of *Sin Klub*'s bands, including a heavy rap-punk called *Porn Flakes*.

"Something just clicked, I was just drawn to it," says Steve, Jr. "It was like a disease. It was catchy, it really was."

Steve, Jr. was so impressed with *Porn Flakes* that he came back to Cleveland and, at age 16, promoted his first show, a concert at the Agora featuring *Porn Flakes*, *Fifth Wheel*, *Cannibus Major* and *Cows in the Graveyard*. He also told his father about what he saw. Steve, Sr. began to take notice of this young label that was taking the same kind of regional marketing approach that he had always practiced.

"Popovich started putting his hand into [*Sin Klub*] and helping us out, giving us advice. He was kind of like a father figure to the label," says Shimborske. "He helped throw his weight around a little, getting us some better shows."

"He admired the fact that we stuck it out for so long," he says. "Plus, I think he needed, or wanted, to kind of fill the void with his conglomeration of labels, as far as having a younger, more cutting-edge sound. A fresher, alternative sound."

Popovich admits appealing to a younger audience was a factor behind *Grappler*.

"We established a certain kind of image for *Cleveland International*, and I got a little concerned when people would think it was only a polka label," he says.

Grappler was finally formed in the fall of '98 with *Porn Flakes* as the first signing. Though in some ways the new subsidiary has a loose, family feel—Shimborske's parents help out with art and photo work, and Popovich once took Frankie Yankovic to Shimborske's grandparents' house for home-made pierogis—all four partners are very serious. Seday and Shimborske, who still run *Sin Klub*, are doing A&R and marketing. Steve, Jr. is doing promotions out of his father's office. And Steve, Sr. is doing what he can to help without trying to run the show.

"I don't want my rules to apply to that label. It's whatever they feel people their age want. These are three pretty talented guys who know the music business," he says. "They're real passionate, and that's the key word."

"Cleveland International funded it. I try to stay in the background and bring these guys along with what contacts I have."

So far this has meant making calls to radio stations on the label's behalf and taking the label's product to conventions. This week, Popovich, his son and Seday have taken *Porn Flakes* product to the Midem conference in France, the world's largest

music-industry convention, in hopes of getting world licensing for the group.

Despite his connections, Popovich realizes it's not going to be easy to break *Porn Flakes* or any other new band. The times have changed since he started in the music industry, and different rules now apply. High-priced consultants who dictate playlists across the country rule contemporary radio, making a grassroots regional push like the one used with *Meat Loaf* almost impossible. And Cleveland is far from the music hub it was in the days when WMMS mattered.

"The problem is you have five major companies that control American radio. You have great local radio people still, people like Walk Tiburski and John Lannigan. The people are here. The ownership unfortunately is not here, and the consultants for the most part are not based here. They live in Washington, D.C. or Texas and are adding records in Cleveland, Ohio."

Still, Popovich predicts a future when radio might not matter that much.

"Mushroomhead is not on the radio, and they're packing bars. People love it, and they still manage to attract a crowd. It's beyond that now going into the next century. You don't need A&R people now. If you believe in what you do, get somebody to put up the money to press up a thousand records and put them in stores in consignment. If those records go away, get a thousand more. And then go on with your Website. You can start that way. Then at some point you need to be seen at South by Southwest or one of those New York gigs."

Popovich also has some forward thinking ideas about *Cleveland International*. He's talking about starting an Internet radio station and believes that to sell records you need to get them into unorthodox places, like hotel lobbies and drug stores, not just mega-record stores.

"I need a person who is a head of sales who has no rules, who can think into the next century," he says.

Still, there are some troublesome factors.

"It's a questionable time to be doing what I'm doing, given the fact that people can now make their own CDs and that there's MP3," says Popovich. "The industry's going through a lot of changes."

So why start *Grappler*?

"They're kind of keeping me in balance," he says. "There's a whole new world of 19-year-olds out there who don't necessarily love 'N Sync or Backstreet Boys or what MTV is trying to shove down their throats. I've always loved that end of the business. Most of the artists I dealt with no one believed in, in the beginning."

That's how he got all of those records on the wall.

GOVERNMENT SHUTDOWN PREVENTION ACT OF 1999

HON. GEORGE W. GEKAS

OF PENNSYLVANIA

IN THE HOUSE OF REPRESENTATIVES

Thursday, March 18, 1999

Mr. GEKAS. Mr. Speaker, yesterday, the NFL owners approved the use of an "instant replay" system to review controversial calls in football games. Well, it looks like the NFL is one step ahead of Congress. The Government Shutdown Prevention Act would be an "instant replay" for the budget, so there is never a threat of a shutdown as the clock ticks down on the fiscal year. There have been innumerable "controversial calls" as budget negotiations have stalled and even completely broken

down. The Government Shutdown Prevention Act allows appropriators to finish their work as funding levels automatically continue at the rate of the previous year: an "instant replay" that allows the Government to operate until a budget agreement is reached. An "instant replay" that allows senior citizens to get their social security checks on time, allows veterans to receive their benefits, and keeps federal workers on the job during budget negotiations. I'd say Congress ought to take a page out of the NFL play book and pass H.R. 142, the Government Shutdown Prevention Act.

MY COMMITMENT TO REPEALING THE JONES ACT

HON. BOB SCHAFFER

OF COLORADO

IN THE HOUSE OF REPRESENTATIVES

Thursday, March 18, 1999

Mr. SCHAFFER. Mr. Speaker, American agricultural producers today do not have access to domestic deep-sea transportation options available to their foreign competitors. There are no bulk carriers operating on either coast of the United States, in the Great Lakes, nor out to Guam, Alaska, Puerto Rico, or Hawaii. This places Colorado producers at a competitive disadvantage because foreign producers are able to ship their products to American markets at competitive international rates whereas U.S. producers are not.

Colorado agricultural producers also need access to deep-sea transportation options because other modes of transportation are often expensive, unpredictable, or unavailable. The rail car shortage we experienced in 1997 could have been averted if just 2% of domestic agricultural production could have traveled by ocean-going vessel. With continued record harvests anticipated across our state, the bottlenecks and congestion on rail lines could easily happen again. This raises rail rates to artificially high levels at a time when commodity prices are already depressed. This in turn raises the costs of production, lowers income, and makes it more difficult for Colorado's producers to compete against subsidized foreign products.

The reason there are no domestic bulkers available to agriculture shippers is because of an outdated maritime law, known as the Jones Act, which as passed in 1920 in an effort to strengthen the U.S. commercial shipping fleet. This law mandates any goods transported between two U.S. ports must travel on a vessel built, owned, manned, and flagged in the United States—no exceptions. The domestic fleet has languished under the Jones Act because it is prohibitively expensive to build new ocean-going vessels in U.S. shipyards.

Only two bulkers have been built in U.S. shipyards in the last 35 years, which has left our country with the oldest fleet in the industrialized world. To contract for a new ship would cost an American operator over three times the international non-subsidized rate, almost assuring no new bulkers are built in the United States.

At a time when we should be fighting ever harder to open foreign markets, reduce unnecessary costs and regulatory burdens, and promote sales of American products, we should not be imposing artificial costs and burdens on Colorado's hardworking agriculture producers.

I will continue my work in Congress to repeal the Jones Act and assure a more efficient and cost-effective system for transporting agricultural goods to market.

TRIBUTE TO THOMAS FERNANDEZ

HON. HEATHER WILSON

OF NEW MEXICO

IN THE HOUSE OF REPRESENTATIVES

Thursday, March 18, 1999

Mrs. WILSON. Mr. Speaker, I wish to bring to your attention an award won by Thomas Fernandez, a 12-year-old resident of our great community, Albuquerque, NM. Thomas Fernandez is the 1999 BMX Grand National Champion for his age group.

Thomas began competing when he was 4½ years old. He has more than 200 trophies displayed at his family's home in Barrio de Duranes. This is the second time Thomas has taken this prestigious national title. The first time was in 1992 at the age of 6.

Please join me in recognizing this achievement of Thomas Fernandez and wish him continued success.

OPPOSING COMMUNISM

HON. TOM DELAY

OF TEXAS

IN THE HOUSE OF REPRESENTATIVES

Thursday, March 18, 1999

Mr. DELAY. Mr. Speaker, I commend the following remarks given by Paul Harvey in a radio broadcast on March 16, 1999 to my colleagues.

[Excerpt from Paul Harvey News, March 16, 1999]

When Communism was threatening to take over the world there were Americans with divided allegiance. Communists had infiltrated some high places into the United States. A lean young traitor was able to walk out of the Supreme Court building with two character references in his briefcase.

In Hollywood individuals suspected of communist sympathies were blacklisted. Some were denied employment for years. Less well known is the Hollywood blacklist of ANTI communists and this one still exists.

March 21, next Sunday; in Los Angeles, California at the Dorothy Chandler Pavilion there will be a ceremony of support for the actors and actresses who have been blacklisted because they dared oppose communism. Adolph Menjou, Elia Kazan, and recognition for his red-white and blue colleagues: Writer Jack Moffitt, Richard Macaulay, Morris Ryskind, Fred Niblo, Junior. Albert Mannheimer who dared fight communists within the Screen Actors Guild.

Most of these who opposed communism never worked in Hollywood again. They represent the "other blacklist." And it is not limited to Hollywood.

All media include some whose patriotism is diluted and to whom anybody consistently on the right is anathema. They hated Reagan and still do.

Such is the "new discrimination" a new organization has taken root to protect the civil rights of the American right. The American Civil Rights Union chaired by Robert Carlson and with a board comprised of Bob Bork, Linda Chavez, Ed Meese, Joe Perkins, Ken Tomlinson.

In my professional experience there is less—left-right—polarization in our nation

than ever in this century. But what it is is insidious, entrenched, tenacious. Until the day when there will be need for an ACLU or an ACRU . . . it is constructive that we now have both.

AFL-CIO MAKES GOOD SENSE ON TRADE

HON. BARNEY FRANK

OF MASSACHUSETTS

IN THE HOUSE OF REPRESENTATIVES

Thursday, March 18, 1999

Mr. FRANK of Massachusetts. Mr. Speaker, one of the most important issues on which many of us are now working is to forge policies which allow us to get the benefits of the global mobility of capital while dealing with the negative impacts that accompany that movement of money throughout the world in the absences of sensible, humane public policies.

No organization in America has done as much to articulate the important, principles that we need to follow in this regard than the AFL-CIO, and the statement on Trade and Deindustrialization issued by the AFL-CIO's executive Council last month is an excellent presentation of this problem. A significant number of us here in the House believe that unless we are able to embody these principles in legislation, the chances of adopting further trade legislation will be substantially diminished, an support for international financial institutions will be similarly negatively affected. Because the AFL-CIO does such a good job of spelling out the approach that is economically, morally and politically called for in dealing with the international economy, I ask that the Council's statement be printed here.

TRADE AND DEINDUSTRIALIZATION

The financial crisis that began in Asia more than a year-and-a-half ago continues and spreads. The countries hit first struggle to recover, and new countries succumb to the contagion. Millions of workers have lost their livelihoods in the crisis countries and hunger and poverty have grown alarmingly. The United States is not immune, and many American workers are already paying a high price for global turmoil.

It is clear that the crisis is neither temporary, nor easily fixed. The cause of the crisis is systemic, and solutions must go straight to the heart of a global trade and investment regime that is fundamentally flawed. Deregulated global markets, whether for capital and currencies, or for labor and goods, are not sustainable. They produce speculative, hot money explosions and a relentless search for lower costs that devastate people, overturn national economies and threaten the global economy itself. The so-called Washington consensus on "economic reform"—trade and investment liberalization, privatization, deregulation, and extreme austerity—is a recipe for instability, social strife, environmental degradation, and growing inequality, not long-term growth, development, and broadly shared prosperity.

The combination of the global financial crisis and long-term trends in trade and investment have inflicted deep wounds in the U.S. manufacturing sector. The United States has lost 285,000 manufacturing jobs since March of 1998. Trade-related job loss will likely grow in 1999, as the trade deficit in goods is projected to climb from about \$240 billion in 1998 to close to \$300 billion this year.

This trade imbalance is accelerating industrialization in a broad array of industries—